FAMILY GUY

"Peter's Progress"

Production #6ACX20

Written by

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Directed by

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Created by

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TABLE DRAFT
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"PETER'S PROGRESS"

CAST LIST FOR #6ACX20:

PETER GRIFFIN/GRIFFIN PETERSON.....SETH MACFARLANE

LOIS GRIFFIN/LADY REDBUSH.....ALEX BORSTEIN (SUB: CHRIS SHERIDAN)

CHRIS GRIFFIN/LIEUTENANT CHRIS.....SETH GREEN (SUB: ALEC SULKIN)

MEG GRIFFIN/WITCH.....MILA KUNIS (SUB: KIM FERTMAN)

STEWIE GRIFFIN/17TH CENTURY STEWIE/GENERAL STEWCHESTER.....SETH MACFARLANE

BRIAN GRIFFIN/BRIAN HORSE.....SETH MACFARLANE

CLEVELAND/COLONIAL CLEVELAND.....MIKE HENRY

ALOYSIUS HARRINGTON/AL HARRINGTON.....DANNY SMITH

ANNOUNCER.....TBD (SUB: JOHN VIENER)

BRITISH SOLDIER/CARL.....JON BENJAMIN (SUB: SETH MACFARLANE)

BRITISH SOLDIER #1.....TBD (SUB: ALEC SULKIN)

BRITISH SOLDIER #2.....TBD (SUB: DANNY SMITH)

BRITISH SOLDIER #3.....TBD (SUB: MIKE HENRY)

BRITISH SOLDIER #4.....TBD (SUB: JOHN VIENER)

BRITISH SOLDIER #5.....TBD (SUB: ALEC SULKIN)

BRITISH SOLDIER #6.....TBD (SUB: JOHN VIENER)

BRITISH MAN.....TBD (SUB: WELLESLEY WILD)

BYSTANDER #1.....TBD (SUB: DANNY SMITH)

BYSTANDER #2.....TBD (SUB: MIKE HENRY)

CATHY LEE CROSBY.....TBD (SUB: KIM FERTMAN)

COLONIAL MAYOR WEST/MAYOR WEST.....ADAM WEST (SUB: SETH MACFARLANE)

COLONIAL MORT/MORT.....JOHNNY BRENNAN (SUB: SETH MACFARLANE)

COLONIAL OLLIE WILLIAMS/OLLIE WILLIAMS.....PHIL LAMAR (SUB: MIKE HENRY)

COLONIAL TOM TUCKER.....SETH MACFARLANE

CREWMAN.....TBD (SUB: STEVE CALLAGHAN)

CUSTOMER SERVICE REP/PAUL.....TBD (SUB: ALEC SULKIN)

DICK VAN PATTEN.....TBD (SUB: DANNY SMITH)

ELDERLY WOMAN.....TBD (SUB: KIM FERTMAN)

FRAN TARKENTON.....TBD (SUB: ALEC SULKIN)

GANDOLFINI WOLF #1.....TBD (SUB: SETH MACFARLANE)

GANDOLFINI WOLF #2.....TBD (SUB: ALEC SULKIN)

GAY MAN.....TBD (SUB: MIKE HENRY)

GUY.....TBD (SUB: ALEC SULKIN)

GUY IN CROWD.....TBD (SUB: STEVE CALLAGHAN)

HOBEY REVERE/HOBEY/LOOKOUT.....MIKE HENRY

JEWISH LADY BEER.....TBD (SUB: ALEC SULKIN)

JOE/COLONIAL JOE/FDR.....PATRICK WARBURTON (SUB: JOHN VIENER)

JOHN DAVIDSON.....TBD (SUB: JOHN DAVIDSON)

LARRY DAVID.....TBD (SUB: SETH MACFARLANE)

MISS CLEVO.....TBD (SUB: JOHN VIENER)

PAUL REISER.....TBD (SUB: SETH MACFARLANE)

PRIEST/HERBERT.....MIKE HENRY

QUAGMIRE/INDIAN CHIEF/CRAZY HORSE PENIS/JACK THE RIPPER.....SETH MACFARLANE

RADIO ANNOUNCER.....TBD (SUB: DANNY SMITH)

RED-HEADED GUY.....TBD (SUB: JOHN VIENER)

SEAMUS/SEACAPTAIN.....SETH MACFARLANE

TURKEY.....TBD (SUB: JOHN VIENER)

WOMAN.....TBD (SUB: KIM FERTMAN)

ACT ONE

EXT./ESTAB. THE DRUNKEN CLAM - DAY

INT. THE DRUNKEN CLAM - SAME

PETER, QUAGMIRE and JOE sit at their booth.

ANNOUNCER (V.O.)

We now return to "Curb Your Enthusiasm."

EXT. STREET - DAY (ON TV)

LARRY DAVID approaches the door of a building. A GUY in front of him opens the door and holds it open for Larry.

LARRY DAVID

What are you doing?

GUY

I'm holding the door for you.

LARRY DAVID

With your left hand?

GUY

What difference does it make?

LARRY DAVID

You can't do a lefty door hold. Everyone knows that. It's door code. Everyone knows you don't do a lefty door hold. Only righty. Otherwise you got the whole world going around opening doors with their left hands, not upholding the code. And then what've you got? Anarchy. Lefty door holding anarchy.

GUY

What's your problem?

LARRY DAVID

I'm out of ideas.

INT. THE DRUNKEN CLAM - DAY (BACK TO SCENE)

Peter, Quagmire and Joe drink beers in their booth.

QUAGMIRE

Hey, where's Cleveland?

JOE

Isn't his sister in town or something?

PETER

I don't know, but I ordered him a beer and now it's just sitting there getting all warm and old Jewish lady like.

ANGLE ON the BEER. It kind of looks like an old Jewish lady.

JEWISH LADY BEER

You didn't ask, but I'm gonna tell you how important my son is.

Peter lets out an **annoyed sigh.**

ANGLE ON CLEVELAND and a BLACK WOMAN (who looks like a ragged Miss Cleo) entering the Clam.

CLEVELAND

Hey, ya'll. I want you to meet my sister, Miss Clevo.

MISS CLEVO

(HEAVY CARIBBEAN ACCENT) Nice to meet you all.

CLEVELAND

She just escaped from Haiti on a raft made of AIDS corpses. It was nasty.

QUAGMIRE

(GRAVITAS) You know what? I bet, in some small way, I helped build that raft.

CLEVELAND

And you know what else? She's psychic. She can tell you what you were in a past life.

PETER

I like chicks I've always liked chicks don't dig too deep.

CLEVELAND

What do you say, Joe? You want your past life read? It'll be fun.

JOE

Sure, why not.

Miss Clevo sits across from Joe and holds his hands on the table. She closes her eyes.

MISS CLEVO

Okay, Dear, close your eyes and clear your mind.

Joe closes his eyes.

MISS CLEVO (CONT'D)

Okay, I'm seeing something...

DISSOLVE TO:

EXT./ESTAB. WHITE HOUSE - DAY (FLASHBACK)

MISS CLEVO (V.O.)

Joe, you are the President of the United States.

EXT. PRESIDENTIAL INAUGURATION - DAY (FLASHBACK, CONT'D)

Joe is FDR, speaking before a giant CROWD.

FDR/JOE

The only thing we have to fear is fear itself.

The crowd remains silent. A beat.

FDR/JOE

And the Japs! We have to fear the Japs!

The crowd **applauds** loudly.

GUY IN CROWD

They're our rivals!

INT. THE DRUNKEN CLAM - DAY (BACK TO PRESENT)

QUAGMIRE

(GIDDY SCHOOLGIRL) Ahh, that's so cool! That's so cool! Do me next! Do me next!

Quagmire sits across from Miss Clevo. She takes his hand and Quagmire closes his eyes.

MISS CLEVO

Clear your mind Mr. Quagmire...

QUAGMIRE

Okay.

We **ZOOM INTO** Quagmire's head and see:

INT. QUAGMIRE'S BRAIN - X (CUTAWAY)

Quagmire talks to a bunch of GIRLS in cheerleader outfits.

QUAGMIRE

Alright, go on, get out of here, girls. I gotta clear my mind.

The girls ad-lib **protests.**

QUAGMIRE

No, no... no buts. Go on, beat it.

(AS THEY LEAVE) You, too, Farrah

Fawcett with Helen Reddy's head.

ANGLE ON just such an ORGANISM in the Farrah Fawcett poster pose. It gets up and leaves.

QUAGMIRE

And you, random seventies magazine guy

I can't get out of my brain.

ANGLE ON a slightly androgynous MAN with long hair. He leaves.

INT. THE DRUNKEN CLAM - DAY (BACK TO SCENE)

MISS CLEVO

I'm getting something. I see you in

London, I think it's the 1800's...

(THEN, ALARMED) Oh, my. You were Jack

The Ripper.

DISSOLVE TO:

EXT. FOGGY STREET IN 19TH CENTURY LONDON - NIGHT (FLASHBACK)

A SCARED PROSTITUTE walks in the night. We hear her **heels clack** against the cobblestone street. She stops walking and looks fearfully over her shoulder into the fog. After a beat, we hear another set of **footsteps.** The footsteps stop. After a beat, we hear:

JACK THE RIPPER/QUAGMIRE (O.S.)

Giggity.

INT. THE DRUNKEN CLAM - DAY (BACK TO PRESENT)

JOE

What about you, Peter?

PETER

What about me? (SNICKERS) What about

Bob? The movie...

No reaction from anyone.

PETER (CONT'D)

...(PLODDING) I'm as funny as the movie. I'm as funny as Bill Murray. I just said the title of a movie that Bill Murray is funny in. I'm funny too because I'm mentioning it. Bill Murray. Me. Funny. No? (BEAT) Okay, I'll do it.

Peter sits down and his reading begins.

MISS CLEVO

Okay, let us begin. (A BEAT) Oh my. You were a very important man, Peter.

PETER

Really? Like David Boreanaz?

MISS CLEVO

Even more important. You were Captain Griffin Peterson, the founder of the city of Quahog.

QUAGMIRE

Now wait a second, Yaphet Kotto. We learned in school that Miles "Chatterbox" Musket founded Quahog after he was saved by the Magic Clam.

MISS CLEVO

Oh, that is just a charming myth. Like Santa Claus, or the belief that "American Pie" was ever funny.

PETER

Thank you. I thought I was crazy.

MISS CLEVO

No, Peter, you were the founder of Quahog. (CLOSES EYES) I see-- I see England, a long time ago...

DISSOLVE TO:

EXT./ESTAB. 17TH CENTURY ENGLISH MILITARY COURTYARD - DAY

A **CHYRON** reads "ENGLAND, 1670. OR 1760. WHATEVER." We see CAPTAIN GRIFFIN PETERSON (Peter, dressed like a "Redcoat" English soldier) in a courtyard similar to the one in front of Buckingham Palace. He is talking to some fellow SOLDIERS.

GRIFFIN PETERSON/PETER

Hey, did you guys see the etchings of Lady Britney getting out of the horse carriage? She's totally not wearing any under-knickers.

The guys **ad-lib** reactions.

GRIFFIN PETERSON/PETER

Her tunnel looked as worn and well-traveled as the muddy road twixt Brighton and Lancashire. (BEAT, THEN) Hey, is anyone else's house cold and damp? 'Cause mine sure is.

ANGLE ON 17TH CENTURY LOIS (who is dressed like a princess) entering the courtyard.

GRIFFIN PETERSON/PETER (CONT'D)

(RE: LOIS) Wow, who is that?

BRITISH SOLDIER #1

That's Lady Redbush.

GRIFFIN PETERSON/PETER

(IN AWE) She is stunningly plump and pale. What a beauty. I bet she has cottage cheese legs that go on for miles.

BRITISH SOLDIER #2

Tough luck, Captain Peterson. She's getting married to the General tomorrow.

GRIFFIN PETERSON/PETER

What? That pompous little ass. I'm gonna go talk to her. I bet she has a beautiful, refined upper class accent.

Griffin Peterson approaches Lady Redbush.

LADY REDBUSH/LOIS

(USUAL NASALLY) Oh, hello.

GRIFFIN PETERSON/PETER

Whoa. Um, Hello, madam. My name is Captain Peterson. I was struck just now by your chubby, pasty beauty.

LADY REDBUSH/LOIS

(FLATTERED) Why thank you.

GRIFFIN PETERSON/PETER

Wow, you smell only <u>kinda</u> bad.

LADY REDBUSH/LOIS

Well, I do bathe twice a year.

GRIFFIN PETERSON/PETER

I bet your armpits look like an old pot scrubber.

LADY REDBUSH/LOIS

(FLIRTATIOUS) I bet your stomach has a big rash on it.

GRIFFIN PETERSON/PETER

(SEXILY) They've never identified it.

They both **giggle.** **ANGLE ON** TWO BRITISH SOLDIERS.

BRITISH SOLDIER #3

I don't know who wins. Your teeth are browner, but mine are more crooked.

BRITISH SOLDIER #4

Yes, but my back teeth are so rotten, they're almost liquid.

BRITISH SOLDIER #3

Quiet, here comes the general.

ANGLE ON 17TH CENTURY STEWIE wearing Napoleon-like garb, entering the courtyard riding BRIAN (a horse version of Brian).

17TH CENTURY STEWIE/STEWIE

Giddy up! Take me over there!

He gives Brian Horse a **whack** on his hind-quarters with a riding crop.

BRIAN HORSE/BRIAN

Ow! I heard you! You don't have to hit me!

17TH CENTURY STEWIE/STEWIE

Yes, I do, because you're a filthy beast and I'm a sadistic British guy in the 17th century. I go to countries where people don't look like me and round them up into cages.

(MORE)

17TH CENTURY STEWIE/STEWIE

(THEN, SEES PETER) Hey, you there! Get away from my fiance.

GRIFFIN PETERSON/PETER

Says who?

17TH CENTURY STEWIE/STEWIE

Says I, General Stew-Chester-ford-shire-ton-ham-Upon-Lan-cas-ter-shire-ton-pool. (TO LADY REDBUSH) Are you okay, my darling?

LADY REDBUSH/LOIS

Oh, I'm fine.

GENERAL STEWCHESTER/STEWIE

(TO PETER) What's your name, Captain?

GRIFFIN PETERSON/PETER

Griffin Peterson, sir.

GENERAL STEWCHESTER/STEWIE

Well, Peterson, I suggest you stay away from my fiance, or I'll feed you to my Gandolfinis.

ANGLE ON TWO FROTHING WOLFISH ANIMALS with the face of James Gandolfini. They are surrounded by bones.

GANDOLFINI WOLF #1

Come here, we like to eat.

GANDOLFINI WOLF #2

Yeah, we like to eat.

ANGLE BACK ON Griffin Peterson and General Stewchester.

GRIFFIN PETERSON/PETER

Yes, sir.

GENERAL STEWCHESTER/STEWIE

Alright. (TURNING TO SOLDIERS) Now men, listen up. You all know what your roles are at the wedding tomorrow. Don't screw it up! I want this wedding to be perfect.

From O.S., we hear a very GAY SOUNDING MAN.

GAY MAN (O.S.)

C'mon, General, let's go!

GENERAL STEWCHESTER/STEWIE

Oh, that's the guys. Got my big bachelor party tonight. Got to get it all out of my system with the guys. (CALLING OFF TO THE GUYS) Who's up for a swordfight?

EXT. MILITARY COURTYARD - NIGHT

Griffin Peterson and some fellow SOLDIERS sit around a campfire.

GRIFFIN PETERSON/PETER

Okay, who would you rather do: the Duchess of Mecklenburg, but with the body of Queen Christina of Sweden, or, The Baroness of--

Griffin Peterson stops as he hears a **sound** from some nearby bushes.

GRIFFIN PETERSON/PETER (CONT'D)

What was that?

BRIAN HORSE/BRIAN (O.S.)

(WHISPERING) Captain Peterson. 'Tis I, the General's steed, bearing a message from Lady Redbush.

Griffin Peterson approaches the bushes.

GRIFFIN PETERSON/PETER

What message, fair steed?

BRIAN HORSE/BRIAN

Okay, we don't have to talk like that anymore.

GRIFFIN PETERSON/PETER

Okay, good, 'cause that's all the fancy talk I got.

BRIAN HORSE/BRIAN

Lady Redbush is being forced to marry the general by her family. And he only wants her for her money and title. She wants you to save her.

GRIFFIN PETERSON/PETER

Wait a second, you're the general's horse. Why should I trust you?

Brian Horse turns around and shows Griffin Peterson something on the side of his body. We see a brand burned into his skin that reads "PROPERTY OF GENERAL STEWCHESTERFORDSHIRETONHAM-UPON-LANCASTERSHIRETONPOOL".

GRIFFIN PETERSON/PETER (CONT'D)

Oh man, that must have hurt. Why didn't he use a small symbol like everyone else?

BRIAN HORSE/BRIAN

Because he has a very, very, very small penis. I've seen it actually, and... you don't even want to make fun of it. It's just medically fascinating.

GRIFFIN PETERSON/PETER

I kinda wanna see it.

BRIAN HORSE/BRIAN

Oh, you have to.

EXT./ESTAB. ST. PAUL'S CATHEDRAL - DAY

INT. ST. PAUL'S CATHEDRAL - SAME

A lavish wedding is taking place. The pews are filled with PEOPLE in formal royal and military attire. General Stewchester and Lady Redbush are at the altar. General Stewchester sits atop Brian Horse so that he is eye-to-eye with Lady Redbush. The PRIEST (HERBERT) is flanked by 20 blonde ALTAR BOYS. Griffin Peterson is badly disguised as one of the altar boys.

PRIEST/HERBERT

...thanks be to god. (THEN, TURNING TO ALTAR BOY) Timmy, please step forward with the rings.

A really cute and innocent-looking blonde KID begins to step forward. Griffin Peterson pushes the boy back, and steps toward the Priest himself.

PRIEST/HERBERT (CONT'D)

Yeah, come on and bring your fully-matured, hairy self over here-- Wait a minute! You're not Timmy!

Griffin Peterson throws off his disguise and grabs Lady Redbush off the altar.

GRIFFIN PETERSON/PETER

Captain Peterson at your service, madam!

At that moment, Brian Horse **bucks** General Stewchester off his back, and Griffin Peterson and Lady Redbush hop on. They **ride** towards the exit.

GENERAL STEWCHESTER/STEWIE

Stop him!

A RED-HEADED GUY (who resembles Lady Redbush) blocks their path.

RED-HEADED GUY

You shall not escape with our sister!

WIDEN TO INCLUDE A bunch of LADY REDBUSH'S RELATIVES, who also stand in his way. Griffin Peterson draws his sword and **kills** all of them. Lady Redbush passes out from all the killing. Griffin Peterson rides out of the Cathedral.

BYSTANDER #1

He just killed Lady Redbush's entire

family!

BYSTANDER #2

Well, at least the family rabbit

survived.

ANGLE ON a RABBIT on one of the pews innocently sniffing the air. Griffin Peterson rides back into the cathedral and **kills** the rabbit.

BRIAN HORSE/BRIAN

Why did you do that?

GRIFFIN PETERSON/PETER

I don't want to be looking over my

shoulder for the rest of my life

worrying about a rabbit. Hiya!

They ride out of the Cathedral. **ANGLE ON** A CHIPMUNK, hiding behind some rafters in the Cathedral. We hear a **dramatic sting** as he stares daggers.

EXT./ESTAB. SHIP DOCK - LATER

Griffin Peterson (with unconscious Lady Redbush) rides Brian Horse as he races down a hill towards a ship that is about six feet away from the dock. They are being chased by a dozen BRITISH SOLDIERS on horseback.

BRIAN HORSE/BRIAN

We're not gonna make it!

GRIFFIN PETERSON/PETER

Yes, we will!

Brian Horse jumps the gap and they **crash** onto the deck, just barely making it. They **rejoice.**

BRIAN HORSE/BRIAN

I don't believe it! We made it!

GRIFFIN PETERSON/PETER

(TO CREWMAN) Where's this ship going?

CREWMAN

To England. We'll be there any second.

We **hear** the boat hit the dock.

CREWMAN

We're here!

GRIFFIN PETERSON/PETER

Aw, crap.

Griffin Peterson looks out and sees the British soldiers almost upon them. Griffin Peterson rides Brian Horse across the deck, up onto the bow. They leap off the end of the bow on to another boat leaving the dock. **ANGLE ON** the British soldiers reaching the end of the dock.

BRITISH SOLDIER #1

(LONGINGLY) Aw, I want a boat.

BRITISH SOLDIER #2

No, you don't. I used to have one. Two happiest days of a boat owner's life are the day you buy it and the day you sell it.

BRITISH SOLDIER #1

You know, you wear on a person.

EXT. 17TH CENTURY ENGLISH SHIP - MOMENTS LATER

The ship has made it out to sea. Griffin Peterson and Brian Horse are on the deck. Lady Redbush, still unconscious, lies on a sack of grain. Over a "P.A." system, we hear the SEA CAPTAIN (SEAMUS) **addressing** the ship like an airline pilot.

SEA CAPTAIN/SEAMUS (V.O.)

Good afternoon, folks. This is your captain speaking.

INT. SHIP - CONTINUOUS

The Sea Captain speaks into an open-mouthed brass tube.

SEA CAPTAIN/SEAMUS

We're gonna be sailing at zero feet at an average of three knots an hour for about eight months. Most of you will be dead by then. There will be one rancid snack served. After that, we'll be chewing on belts. Feel free to walk about the cabin and eat any rats that you see. We know that you have your choice of ships to die on, and we thank you for choosing Transatlantic Ship Lines.

EXT. SHIP - CONTINUOUS

Griffin Peterson and Brian Horse stand near Lady Redbush as she begins to stir.

GRIFFIN PETERSON/PETER

Hey there, unconscious-y.

LADY REDBUSH/LOIS

What happened? Where the hell are we?

GRIFFIN PETERSON/PETER

We're on a ship to the New World. (SMALL) Yay.

LADY REDBUSH/LOIS

What?! You idiot! I asked you to stop the wedding, not kidnap me!

GRIFFIN PETERSON/PETER

Wow, you are being very ungrateful right now. You know, I had to kill your entire family to get you outta there -- you're welcome.

LADY REDBUSH/LOIS

Oh my god! What?! Even Rutherford?!

GRIFFIN PETERSON/PETER

Which one is he?

LADY REDBUSH/LOIS

The rabbit.

GRIFFIN PETERSON/PETER

Oh god, yeah.

LADY REDBUSH/LOIS

(BURSTS INTO TEARS) No! Nooooo!

GRIFFIN PETERSON/PETER

This'll dry your tears. (HOLDING UP BLOODY ITEM, SING-SONG) A lucky rabbit's foot! (THEN, SNIFFS) Aw, it stinks!

He throws it overboard.

EXT./ESTAB. SEA - LATER

The ship sails along.

EXT. SHIP - SAME

Griffin Peterson and Lady Redbush are on the deck. Lady Redbush is pouting.

LADY REDBUSH/LOIS

Uch, this trip is a nightmare.

GRIFFIN PETERSON/PETER

You're right, and I know exactly what the problem is. Everyone up here is so fancy and stuffy! Come on, let's go down below deck where poor people can show us how to really live life!

INT. STEERAGE - MOMENTS LATER

Griffin Peterson and Lady Redbush enter steerage, which is filled with dozens of dirty, sickly POOR PEOPLE who squint from the light coming through the opened door.

GRIFFIN PETERSON/PETER

Hey, poor people! Come on, live life! Get up and dance! Be Irish!

He tries to escort a GUY out to dance, but his arm comes off.

GRIFFIN PETERSON/PETER

(GROSSED OUT) Oh, you're a leper. No matter!

He takes the arm and makes it dance a jig.

GRIFFIN PETERSON/PETER

(SINGING) IRISH STUFF AND IRISH DANCE AND HAPPY-DOODY IRISH STUFF! YAY! (TO LADY REDBUSH) Everything I thought was wrong. Let's go upstairs.

EXT./ESTAB. GENERAL STEWCHESTER'S QUARTERS - THAT NIGHT

INT. GENERAL STEWCHESTER'S QUARTERS - SAME

General Stewchester stands before a formation of SOLDIERS when his LIEUTENANT, CHRIS, approaches.

GENERAL STEWCHESTER/STEWIE

Well, Lieutenant, have you brought me the head of Captain Peterson?

Lieutenant Chris holds up a bag.

LIEUTENANT CHRIS/CHRIS

Yep. It's right in here.

GENERAL STEWCHESTER/STEWIE

Oh, great, let me see it!

LIEUTENANT CHRIS/CHRIS

No need to look at it. You're busy.

GENERAL STEWCHESTER/STEWIE

No, come on, that's half the fun, looking at the head!

LIEUTENANT CHRIS/CHRIS

Haha, yeah. You know what, I'm just gonna take it out back.

General Stewchester grabs the bag, reaches in, and pulls out a pumpkin.

GENERAL STEWCHESTER/STEWIE

This is a pumpkin.

LIEUTENANT CHRIS/CHRIS

(FAKE SHOCK) Whaaat?!

GENERAL STEWCHESTER/STEWIE

Dammit! He got away! As god is my witness, I will get my fiance and horse back, and I will hunt down and kill that fat man. Do you understand me, men?!

SOLDIERS

Yes, sir!

LIEUTENANT CHRIS/CHRIS

Don't worry, sir. We'll get her back. Boy, you must miss her so much. Her warm body next to you in bed. Making love to a beautiful woman whenever you choose. (BEAT) Her vagina.

GENERAL STEWCHESTER/STEWIE

Okay. You can stop now.

END OF ACT ONE

ACT TWO

EXT./ESTAB. OPEN SEA - DAY

INT. 17TH CENTURY ENGLISH SHIP - SAME

Griffin Peterson, Lady Redbush, Brian Horse and the Sea Captain stand on the deck. Everyone looks haggard.

GRIFFIN PETERSON/PETER

Aw man, how long have we been at sea? It feels like at least five Axe body spray commercials.

SEA CAPTAIN/SEAMUS

(POINTING UP) Look!

ANGLE ON the crow's nest, where the EVIL MONKEY (in sailor hat) points toward land.

SEA CAPTAIN/SEAMUS (CONT'D)

Land Ho!

Everyone **cheers**, as we see a beautiful pristine coastline with a giant rock in the center.

GRIFFIN PETERSON/PETER

Man, I hope this is better than the first place we landed, Bank of America's Customer Call Center.

INT. GIANT CUSTOMER CALL CENTER - DAY (FLASHBACK)

Griffin Peterson and the crew walk in to a customer call center filled with EAST INDIAN CUSTOMER SERVICE REPS in cubicles.

CUSTOMER SERVICE REP

(EAST INDIAN ACCENT) Welcome to Bank of America. My name is Jim Smith, you can call me Bob.

GRIFFIN PETERSON/PETER

(TO CREW) Guys, guys, we gotta turn around. We landed in India.

CUSTOMER SERVICE REP

No, no! This is America! Mickey Mouse! Betty Grable!

GRIFFIN PETERSON/PETER

Yeah, nice try Punjab. Back on the boat, everyone.

Griffin Peterson turns to leave.

CUSTOMER SERVICE REP

(DESPERATE) Wait, wait, wait, before you go. If anyone asks, will you say I provided you excellent service today?

GRIFFIN PETERSON/PETER

(CONSIDERS, THEN) I'll say satisfactory.

EXT. SHORE - DAY (BACK TO PRESENT)

Griffin Peterson stands valiantly on shore, sword to the sky.

GRIFFIN PETERSON/PETER

I declare this Land-that-I-Just-Found! No, wait. (BEAT) I declare this Crawford, Texas. (BEAT) No, that sounds like a place only a douche would live. Hmm. Aha! I declare this land Quahog! As our first order of business, let's support Israel.

LADY REDBUSH/LOIS

This place is terrible. I want to go back to England.

GRIFFIN PETERSON/PETER

But it's gonna be great, trust me. We're gonna have a new, happy life, and all our great great great grandkids will have drunken spats while sitting on wicker furniture.

LADY REDBUSH/LOIS

But where are we going to live?

GRIFFIN PETERSON/PETER

Don't worry, we'll have a settlement built in no time.

BRIAN HORSE/BRIAN

How the hell are you gonna do that?

GRIFFIN PETERSON/PETER

Watch this.

Griffin Peterson takes a glowing green crystal out of his bag and throws it into the forest. It sinks into the ground. The ground starts to **rumble.** Like the Fortress of Solitude in "Superman," pieces of trees start to **come out of the ground**, and a giant Fortress of Solitude out of wood is built.

GRIFFIN PETERSON/PETER

You know, that does not look comfortable. Let's build it the normal way.

EXT. QUAHOG COLONY - DAY

The Quahog colony is now built. **ANGLE ON** COLONIAL TOM TUCKER, **wagging a bell** and calling out.

COLONIAL TOM TUCKER/TOM

Good morning, Quahog, I'm Thomas Tucker.

(MORE)

COLONIAL TOM TUCKER/TOM

Your votes are in and the official town crier call is "Hear ye, hear ye," narrowly edging out "Hark, I prithee" and "Wazzup," which even already feels kind of old. We now go live to Ollie Williams at the slave auction. How's it going, Ollie?

ANGLE ON COLONIAL OLLIE WILLIAMS standing on the auction stage, in shackles.

COLONIAL OLLIE WILLIAMS/OLLIE

(QUICKLY) Been sold!

ANGLE BACK ON Colonial Tom Tucker.

COLONIAL TOM TUCKER/TOM

Thanks, Ollie. Coming up: average male height skyrockets to five foot five. Can you breathe up there? But first, a word from our sponsor.

ANGLE ON ALOYSIUS HARRINGTON, holding a four-pointed colonial hat.

ALOYSIUS HARRINGTON/AL HARRINGTON

Slightly-dampened, out-of-fashion, four-pointed colonial hats! Slightly-dampened, out-of-fashion, four-pointed colonial hats! Slightly-dampened, out-of-fashion, four-pointed colonial hats!

(MORE)

ALOYSIUS HARRINGTON/AL

Hi, I'm Aloysius Harrington of Aloysius Harrington's Harborside Haberdashery, and due to an unpredictable riptide that pulled a delivery schooner into an unforgiving shoal, I'm up to my knickers in slightly-dampened, out-of-fashion, four-pointed colonial hats! And I'm passing the savings on to ye!

ANGLE ON Griffin Peterson walking through town with Lady Redbush and Brian Horse.

LADY REDBUSH/LOIS

Well, I have to admit, the town really is shaping up. What's that over there?

GRIFFIN PETERSON/PETER

That's our town abortion clinic.

ANGLE ON a tall staircase that leads nowhere. A pregnant WOMAN ascends the steps then falls off. We **ANGLE BACK ON** Griffin Peterson.

WOMAN (O.S.)

Aaaaaa!

GRIFFIN PETERSON/PETER

(WINCING) Aw, right on the baby. (THEN) We even have a town butter churner, Paul Reiser from "Aliens."

WIDEN TO INCLUDE PAUL REISER in plaid shirt and khaki vest churning butter.

PAUL REISER

This is so... nuts. I mean listen-- listen to what you're saying.

(MORE)

PAUL REISER (CONT'D)

It's paranoid delusion. How-- It's really sad. (BEAT) It's pathetic. Would you like some butter?

BRIAN HORSE/BRIAN

(POINTING O.S.) Who's that?

GRIFFIN PETERSON/PETER

That's the town witch.

ANGLE ON MEG, who is in stocks in the center of town.

WITCH/MEG

I'm not a witch.

GRIFFIN PETERSON/PETER

Quiet, witch! You can tell she's a witch, because <u>any</u> reaction she has to <u>anything</u> we do to her, means she's a witch.

BRIAN HORSE/BRIAN

So she's guilty no matter what? That doesn't make any sense.

GRIFFIN PETERSON/PETER

(BEAT, THEN POINTS TO BRIAN) Witch!

BRIAN HORSE/BRIAN

I'm not a witch, I'm a horse. Anyone that thinks a horse is a witch, must himself be a witch.

Griffin Peterson thinks about this, then points at himself.

GRIFFIN PETERSON/PETER

Witch!

He hurls a rock at his own face, **knocking himself out.**

EXT./ESTAB. OPEN SEA - NIGHT

A ship sails along the sea.

EXT. 17TH CENTURY ENGLISH SHIP DECK - SAME

Two BRITISH SOLDIERS **shout** orders on the deck.

BRITISH SOLDIER #5

Look lively swim shicky!

BRITISH SOLDIER #6

Ninny waggers bushel berry!

BRITISH SOLDIER #5

Tin slippers at the fore!

INT. BELOW DECK DINING ROOM - NIGHT (CONTINUOUS)

General Stewchester and several CREWMEN, including Lieutenant Chris eat dinner at the captain's table.

GENERAL STEWCHESTER/STEWIE

Thank you all for joining me at the captain's table this evening.

LIEUTENANT CHRIS/CHRIS

Oh, it's an honor, sir.

GENERAL STEWCHESTER/STEWIE

And tonight I share good news. In a fortnight's time, I'll have my wife and horse back, and that big fatty will be off to the stockade.

General Stewchester pulls out a piece of paper.

GENERAL STEWCHESTER/STEWIE

(OFF PAPER) Now, onto more important matters. Ensign Smith, scrub the decks. Ensign Livingston, clean the head.

(MORE)

GENERAL STEWCHESTER/STEWIE

And Dick Van Patten, you need to put your wife's death behind you and open yourself up to love again.

ANGLE ON DICK VAN PATTEN, sitting at the end of the Captain's table, next to an ELDERLY WOMAN.

ELDERLY WOMAN

(TURNS TO DICK VAN PATTEN) You're a widower?

DICK VAN PATTEN

May I speak with you on the Lido deck?

EXT. LIDO DECK - NIGHT

We hear a "Love Boat" **musical flourish** as Dick Van Patten and the Elderly Woman stand near the railing before the cheesy **LIVE ACTION** moonlit ocean background from the show.

DICK VAN PATTEN

That's right, Lydia, I didn't tell you I was a widower because I wasn't ready to put myself out there again. Until I met you.

ELDERLY WOMAN

Gordon...

DICK VAN PATTEN

Lydia, will you be the next Mrs. Gordon Anderson?

INT. BELOW DECK DINING ROOM - CONTINUOUS

General Stewchester, with his back to us, stares intently out a porthole as the Crewmen huddle around him.

GENERAL STEWCHESTER/STEWIE

(TURNS TO CREWMEN, EXCITED) He did it!

All the Crewmen **giggle**, delighted.

EXT./ESTAB. YE OLLLDDDEEE DRUNKEN CLAM - DAY

INT. YE OLLLDDDEEE DRUNKEN CLAM - SAME

Griffin Peterson, COLONIAL JOE, and COLONIAL CLEVELAND sit in a colonial version of their usual booth.

GRIFFIN PETERSON/PETER

Okay, who would you rather do: Goody Prudence or Naughty Easyvirtue?

COLONIAL JOE/JOE

Goody Prudence, obviously. Naughty Easyvirtue probably knows how to please you sexually. No thanks.

COLONIAL CLEVELAND/CLEVELAND

Yeah, you know Goody Prudence would just lie there all stiff as a board, and not enjoy it at all. Damn, that's hot.

Griffin Peterson turns to the BARTENDER, a colonial version of HORACE.

GRIFFIN PETERSON/PETER

Horatio, another round of ale!

COLONIAL JOE/JOE

Boy, we had a good harvest this year.

GRIFFIN PETERSON/PETER

Bountiful. Bountiful harvest.

COLONIAL CLEVELAND/CLEVELAND

We should celebrate this bounty.

GRIFFIN PETERSON/PETER

Yeah!

Griffin Peterson stands up and addresses EVERYONE at the bar.

GRIFFIN PETERSON/PETER

Hey, everyone, I say we have a big feast to celebrate our good fortune! A feast we'll have every year where we give thanks. In fact, we'll call it... "Give Thanking!"

COLONIAL JOE/JOE

"Give Thanking"?

COLONIAL CLEVELAND/CLEVELAND

Doesn't really roll off the tongue. How about "Kwanzaa"?

GRIFFIN PETERSON/PETER

For the last time, Cleveland, no one is ever going to call anything "Kwanzaa".

COLONIAL CLEVELAND/CLEVELAND

Okay, how about "Thanksgiving"?

The CROWD **murmurs** in agreement.

GRIFFIN PETERSON/PETER

Alright, that's pretty much tweaking what I had, but that's good, that's fine.

COLONIAL CLEVELAND/CLEVELAND

So, we <u>are</u> going with "Thanksgiving"?

GRIFFIN PETERSON/PETER

(ANNOYED) Yes, Cleveland.

COLONIAL CLEVELAND/CLEVELAND

(HANDS CLASPED BEHIND HEAD, SATISFIED) Ha-ha-ha, ha-ha.

GRIFFIN PETERSON/PETER

Okay, next thing we have to do is decide what special food to eat to celebrate our first year in the "New World."

A MAN-SIZED TURKEY stands up amid the villagers.

TURKEY

Hey, so when do we stop calling this the "New World"? Ya know? When do we call it the "Kinda New World" or like the "Slightly New World", or the "Open Boxed Item World", this guy over here knows what I'm talking about. Can you imagine John Wayne in the "New World"? (BAD JOHN WAYNE) "I'm a pilgrim, pilgrim." Am I right?

CUT TO:

EXT. QUAHOG COLONY - LATER

The entire COLONY sits at a long table covered in a cornucopia of food, including the now-cooked, man-sized turkey.

LADY REDBUSH/LOIS

This was a good idea you had here Griffin, this Thanksgiving feast. Everyone's here, even the Burgess Parson Councilman Governor Elder Deacon.

ANGLE ON COLONIAL MAYOR WEST, dressed as a Pilgrim, with a big black hat.

COLONIAL MAYOR WEST/MAYOR WEST

Fear my big hat.

GRIFFIN PETERSON/PETER

You know what the best thing is... every year we'll have this feast on Thursday. That way we'll have Friday off. And Wednesday just about everybody left around noon, so that's a nice break.

ANGLE ON COLONIAL MORT, who's eating.

COLONIAL MORT/MORT

I had my employees work a full day yesterday. And they're all coming in tomorrow.

ANGLE ON Colonial Joe.

COLONIAL JOE/JOE

If anyone's asking, I'm the one who weirdly put marshmallows on a lot of stuff. I don't know why I did it, but it's terrible, and I'm sorry.

WIDEN TO INCLUDE an INDIAN CHIEF (Quagmire) with a tribe of INDIANS. They enter from the woods and carry a large assortment of food.

INDIAN CHIEF/QUAGMIRE

How. Me Crazy Horse Penis. This my squaw, Pocahotass.

GRIFFIN PETERSON/PETER

I'm Captain Peterson. We're white and trustworthy. Come, join our feast. Ales all around!

Griffin Peterson offers Crazy Horse Penis and the other Indians tankards of ale.

CRAZY HORSE PENIS/QUAGMIRE

Yeah, uh, we don't really do that stuff.

GRIFFIN PETERSON/PETER

Come on. It's not like it's gonna be the downfall of your entire civilization.

CRAZY HORSE PENIS/QUAGMIRE

Okay, I guess one wouldn't hurt.

Crazy Horse Penis takes a swig.

CRAZY HORSE PENIS/QUAGMIRE

Hey, anyone have some jeans and a jean jacket and a fat wife I can punch?

A LOOKOUT (HOBEY) rides in on a HORSE, holding a lantern. He points towards the shoreline.

LOOKOUT/HOBEY

Um...um...

COLONIAL JOE/JOE

What is it, Hobey Revere?

HOBEY REVERE/HOBEY

Um...um...the um... British are... um...

At that moment, General Stewchester and a large force of British SOLDIERS **storm** the Thanksgiving feast.

HOBEY REVERE/HOBEY (CONT'D)

...coming.

Everyone **scatters**. Griffin Peterson and Lady Redbush get separated in the chaos.

GRIFFIN PETERSON/PETER

(CALLING OUT) Lady Redbush!

LADY REDBUSH/LOIS

(CALLING OUT) Griffin!

A bunch of soldiers grab Lady Redbush and Brian. Griffin Peterson sees this, and realizes he is outnumbered and there is no way he can rescue her.

GRIFFIN PETERSON/PETER

(TO LADY REDBUSH) I will find you. Stay alive and I'll come to rescue you. But now I must flee deep into this forest.

Griffin Peterson disappears into the thick brush. We hear the sound of **violently snapping twigs** and **cracking branches** as the brush **shakes** violently, Griffin Peterson clearly making very little progress.

GRIFFIN PETERSON/PETER (O.S.)

Ow! Ah! God, it's so thick! Spider! Ow, prickers! It's all brambly! When did it get so brambly? You know what? This is not-- this is not the way to go.

Griffin Peterson reappears, all cut up and bloody.

GRIFFIN PETERSON/PETER

Don't let that discourage you, I will still find you. As long as you're in a place that's not so brambly.

Griffin Peterson disappears into another path in the forest. General Stewchester walks up to Lady Redbush, who is being held by a couple of British soldiers.

GENERAL STEWCHESTER/STEWIE

Lady Redbush, I'm here to reclaim you! Sorry I wasn't here sooner, but it took me three months to cross that ocean.

80'S AUDIENCE (V.O.)

THAT'S INCREDIBLE!

The "That's Incredible!" **TITLE LOGO** suddenly flies into frame as we hear lame **theme music. WIDE SHOT, THEN QUICK CHEESY ZOOMS** to the following PEOPLE as they introduce themselves:

JOHN DAVIDSON

I'm John Davidson.

CATHY LEE CROSBY

I'm Cathy Lee Crosby.

FRAN TARKENTON

I'm Fran Tarkenton. And we'll be

right back with more incredible

"Family Guy" action. Including

Skydiving Poker.

We see washed out 80's footage of the Griffins playing poker while skydiving.

JOHN DAVIDSON (V.O.)

Skateboarding dog.

We see washed out 80's footage of Brian skateboarding with a big red 80's skateboarding helmet, and giant white knee and elbow pads.

CATHY LEE CROSBY (V.O.)

And barn-levelling karate experts.

We see washed out 80's footage of Peter and Chris in karate outfits. They **kick** and **punch** a barn. The barns **crumbles** to the ground. They bow toward the camera.

CATHY LEE CROSBY (V.O.) (CONT'D)

All that and more when we come back!

END OF ACT TWO

ACT THREE

EXT./ESTAB. QUAHOG COLONY - DAY

ANGLE ON a sign on the edge of the colony that reads "British Quahog." **WE PAN ACROSS** the colony and see it is fully Anglicized. British flags are everywhere.

GENERAL STEWCHESTER/STEWIE

Lady Redbush, you'll be happy to see I've transformed your pathetic American town into a proper British colony.

WE PAN ACROSS a Jam Shoppe next to a Jelly Shoppe next to a Preserve Shoppe next to a Semisolid Fruit Substance Shoppe. A BRITISH MAN runs down the street with a butterfly net chasing after a BUTTERFLY whose wings resemble the British flag.

BRITISH MAN

Come back! I must make love to you!

ANGLE BACK ON General Stewchester and Lady Redbush.

GENERAL STEWCHESTER/STEWIE

It must've been terrible being kidnapped by that rogue. Him forcing himself upon you like... once a month or so.

LADY REDBUSH/LOIS

Once a month? Try two or three times a night.

GENERAL STEWCHESTER/STEWIE

Oh, that makes me so angry because I'm so attracted to you. When you're my wife, I'll never disrespect you like that. I'll never touch you. Never!

LADY REDBUSH/LOIS

Great.

GENERAL STEWCHESTER/STEWIE

And I've made certain that no-good deserter will hang for stealing you from me.

ANGLE ON Lieutenant Chris and a BRITISH SOLDIER (CARL). Lieutenant Chris nails up a poster with a drawing of Griffin Peterson on it that reads, "MOST WANTED! £10,000 Reward For The Capture Of Captain Peterson And His Band Of Up To No Good Personages."

BRITISH SOLDIER/CARL

Have you seen "The Careless Shepherdess?"

LIEUTENANT CHRIS/CHRIS

No.

BRITISH SOLDIER/CARL

I've seen it twice.

LIEUTENANT CHRIS/CHRIS

Wow. Two times. That's crazy.

BRITISH SOLDIER/CARL

Yup. And if you get really close to the stage exactly 42 minutes and 20 seconds into act two, you can see the shepherdesses' thigh.

LIEUTENANT CHRIS/CHRIS

No way! Cool!

EXT. NEARBY WOODS - CONTINUOUS

Griffin Peterson, Colonial Joe, Colonial Cleveland and Crazy Horse Penis are watching all of this from the secrecy of the woods.

GRIFFIN PETERSON/PETER

Oh man, look what these British jerks did to our town.

COLONIAL JOE/JOE

Yeah, and they outlawed slavery. How lame is that, guys?

COLONIAL CLEVELAND/CLEVELAND

I don't think it's lame at all!

GRIFFIN PETERSON/PETER

Sounds like we all agree. We need to change things back to the way they were.

CRAZY HORSE PENIS/QUAGMIRE

So, you're giving me all my land back?

GRIFFIN PETERSON/PETER

Sure. Or you can have this "Van Helsing" scratcher ticket.

CRAZY HORSE PENIS/QUAGMIRE

Oh yeah, yeah! Give me that! (SCRATCHES IT, DISAPPOINTED) Aw!

GRIFFIN PETERSON/PETER

Alright, we need to sneak into town and rescue Lady Redbush. And I think I have the perfect plan... (THINKS FOR BEAT, THEN) Nah, that's just hilarious and impractical.

COLONIAL CLEVELAND/CLEVELAND

I have a plan.

GRIFFIN PETERSON/PETER

I don't think stealing car stereos is gonna work here, Cleveland. Let's go with hilarious and impractical.

EXT. QUAHOG COLONY/WOODS BORDER - DAY

We see an outhouse moving from the woods into the colony, with three sets of feet and a wheelchair underneath.

GRIFFIN PETERSON/PETER (O.S.)

Alright, we'll pop into town, and when Lady Redbush comes in here to go to the bathroom, we'll run off with her.

COLONIAL CLEVELAND/CLEVELAND (O.S.)

Before or after she goes to the bathroom?

CRAZY HORSE PENIS/QUAGMIRE (O.S.)

Duh! After! God, I hope it's number two. No, number one! No, number two! AAA! I want both!

They stop. A beat.

GRIFFIN PETERSON/PETER (O.S.)

Alright, I hear someone coming.

ANGLE ON a HUGELY OVERWEIGHT BRITISH SOLDIER approaching the outhouse, carrying a large book. He opens the door and enters, shutting the door behind him. A beat. Suddenly, Griffin Peterson, Colonial Cleveland and Crazy Horse Penis burst out the door, **screaming**, and run away.

COLONIAL JOE/JOE (O.S.)

My wheelchair's caught! My wheelchair's caught! I CAN'T GET OUT!

EXT. QUAHOG COLONY/WOODS BORDER - DAY

A CLUNKY-LOOKING HORSE walks into town with two people clearly inside.

GRIFFIN PETERSON/PETER (O.S.)

Alright, Cleveland, we're almost into town.

(MORE)

GRIFFIN PETERSON/PETER

As soon as we find Lady Redbush, she'll hop on top of us and we'll race to safety.

COLONIAL CLEVELAND/CLEVELAND (O.S.)

Why do I always get the back?

GRIFFIN PETERSON/PETER (O.S.)

What are you talking about? This is the first time anyone's ever done this.

ANGLE ON Brian Horse, who sees the Griffin-Cleveland horse from behind.

BRIAN HORSE/BRIAN

(AROUSED) Hello.

Brian Horse runs O.S. After a beat, we hear:

COLONIAL CLEVELAND/CLEVELAND (O.S.)

Griffin, could you look over our shoulder and tell me whether what I think is going on is actually going on?

GRIFFIN PETERSON/PETER (O.S.)

Oh, it's going on.

COLONIAL CLEVELAND/CLEVELAND (O.S.)

(BEAT) I think we're gonna lose the deposit on this costume.

EXT. QUAHOG COLONY - DAY

We see Griffin Peterson walking down the main street wearing a bowler hat. Balancing and **clanking** on top of the hat is a cup of tea on a saucer. Griffin Peterson passes a British soldier.

GRIFFIN PETERSON/PETER

Good British day to you, sir.

Shakespeare, Shakespeare, Shakespeare.

BRITISH SOLDIER #1

Ah, and good day to you, sir. (TO HIMSELF) Oh, how I miss home.

As soon as he passes the soldier, Griffin Peterson quickly ducks behind a building and slips into a window.

INT. BUILDING - CONTINUOUS

Lady Redbush is sitting in the room.

GRIFFIN PETERSON/PETER

Lady Redbush, I'm here to rescue you!

LADY REDBUSH/LOIS

Ah! Get away from me you strange British person! Help!

Griffin Peterson removes the bowler hat with the saucer and tea cup on it.

LADY REDBUSH/LOIS (CONT'D)

Oh, Captain Peterson, it's you.

It's too late. A bunch of SOLDIERS run into the room. Griffin Peterson quickly places the bowler hat and teacup back on his head.

BRITISH SOLDIER #2

There's no one in here but this British man.

GRIFFIN PETERSON/PETER

(CONFIDENT) They're always after me Lucky Charms.

BRITISH SOLDIER #2

Wait a minute! He's not British! He's Irish!

They chase him out.

BRITISH SOLDIERS

Kill him!/ Shoot him!/ Get his Lucky Charms!

EXT./ESTAB. GENERAL STEWCHESTER'S QUAHOG HEADQUARTERS - DAY

INT. GENERAL STEWCHESTER'S QUAHOG HEADQUARTERS - SAME

General Stewchester is looking out his window with a telescope.

GENERAL STEWCHESTER/STEWIE

Good formation. Good front line.

FROM GENERAL STEWCHESTER'S P.O.V., we see that he's looking into the showers and watching several MEN bathe themselves.

GENERAL STEWCHESTER/STEWIE

I think those privates could stand a little more erect.

Lieutenant Chris enters.

GENERAL STEWCHESTER/STEWIE

Yes, Lieutenant, what is it?

LIEUTENANT CHRIS/CHRIS

Uh, two things: your box from Amazon came. And Captain Peterson got away.

GENERAL STEWCHESTER/STEWIE

Oh, "Friday Night Lights" Season One! Awesome! I'm sorry, what was that second thing?

LIEUTENANT CHRIS/CHRIS

How hot is that cheerleader chick Captain Peterson got away.

GENERAL STEWCHESTER/STEWIE

Actually, I'm more of a Riggins guy--

wait, Captain Peterson got away?

LIEUTENANT CHRIS/CHRIS

Yeah, I'm more of a Riggins guy, too,

what was the second thing you just

said?

GENERAL STEWCHESTER/STEWIE

(NERVOUS) Well, uh, don't get mad when

I say this, but Captain Peterson got

away.

LIEUTENANT CHRIS/CHRIS

(OUTRAGED) What?! You stupid son of a--

GENERAL STEWCHESTER/STEWIE

I'm sorry, I'm sorry! Let's go get

him!

They run out.

EXT. WOODS NEAR COLONY - DAY

A battalion of British soldiers, led by General Stewchester riding Brian, march into the woods.

ANGLE ON Griffin Peterson, Colonial Joe, Colonial Cleveland and Crazy Horse Penis, hiding in the woods, watching the approaching soldiers.

GRIFFIN PETERSON/PETER

Here they come. Prepare yourselves,

we are facing the bloodiest battle of

our lives. There's gonna be death.

Brutality. Plus a cartoon by Robert

Smigel.

COLONIAL JOE/CRAZY HORSE
PENIS/COLONIAL CLEVELAND

Aw!/ Oh, horrible!/ Like one in ten of those is worth watching!

ANGLE ON General Stewchester and the soldiers.

GENERAL STEWCHESTER/STEWIE

Form up ranks!

At General Stewchester's command, the soldiers mobilize into tight rows. Fife and drummers play the **"British Grenadier's March."**

BRIAN HORSE/BRIAN

Yeah, that's a good idea. Line all your troops up into one place that's out in the open.

GENERAL STEWCHESTER/STEWIE

It's gentlemanly warfare, and it's been proven for hundreds of years. (THEN, TO SOLDIERS) Now get into tight rows so that you're all in one place and move out to where the enemy can clearly see you! And I want all of you facing in the same direction!

ANGLE BACK ON Griffin Peterson, Colonial Joe, Colonial Cleveland and Crazy Horse Penis.

COLONIAL CLEVELAND/CLEVELAND

There's too many of them.

GRIFFIN PETERSON/PETER

Don't worry, guys. I hired us a suicide bomber.

A GUY in a short-sleeve dress shirt and tie enters.

GRIFFIN PETERSON/PETER

This is Paul from the Bank of America call center.

PAUL

Hey, how about this weekend's football contest?

GRIFFIN PETERSON/PETER

You're not fooling anybody, Paul. Just take this over to those British soldiers.

Griffin Peterson hands Paul a bomb. Paul walks O.S. **ANGLE ON** the British soldiers. Paul walks into the middle of them. There is a large **explosion. CUT TO** an overhead shot. General Stewchester and Brian Horse **scream** as, a la "Die Hard Two," they fly up towards the camera with a giant **explosion** beneath them.

ANGLE ON Griffin Peterson and the guys.

COLONIAL JOE/JOE

It's over! We won!

COLONIAL CLEVELAND/CLEVELAND

Thank god for Arab people and their great love of America.

GRIFFIN PETERSON/PETER

I don't know why every country doesn't fight like this. It's completely indefensible.

We **PAN ACROSS** the battlefield and see that all the British soldiers are dead.

BRIAN HORSE/BRIAN

Nice going.

GENERAL STEWCHESTER/STEWIE

Screw you.

Griffin Peterson and his band approach General Stewchester.

GRIFFIN PETERSON/PETER

Alright General, the town is mine, Lady Redbush is mine, and now (TRAINING GUN ON GENERAL STEWCHESTER) you're mine. Time to die.

GENERAL STEWCHESTER/STEWIE

Or, or. Another alternative. We can have a duel.

GRIFFIN PETERSON/PETER

Oh my god, I've always wanted to be in a duel! Just like in the plays!

COLONIAL JOE/JOE

Why the hell would you do that, when you can just kill him right now?

GRIFFIN PETERSON/PETER

Because that's what they're expecting, Joe. But I'm gonna surprise them by squandering this incredible advantage and possibly get myself killed.

Lieutenant Chris approaches with a gun box. He opens it.

LIEUTENANT CHRIS/CHRIS

Gentlemen, choose your weapons.

ANGLE ON the open gun box. We see an antique pistol and a "Green Lantern" action figure.

GRIFFIN PETERSON/PETER

(EXCITED) Aw, man, a Green Lantern action figure. This is gonna be a tough one.

ANGLE ON Griffin Peterson's hand, going back and forth between the "Green Lantern" action figure and the pistol for a beat or two.

GRIFFIN PETERSON/PETER

(INDECISIVE GROANS)

Griffin Peterson's hand finally grabs the "Green Lantern" action figure. General Stewchester takes the pistol.

LIEUTENANT CHRIS/CHRIS

To your marks.

Griffin Peterson and General Stewchester stand back-to-back holding their weapons. Hobey Revere counts off.

HOBEY REVERE/HOBEY

Um...one!

They each take a step.

HOBEY REVERE/HOBEY (CONT'D)

Um...two!

GENERAL STEWCHESTER/STEWIE

How many paces are we doing again?

GRIFFIN PETERSON/PETER

I think it's forty.

GENERAL STEWCHESTER/STEWIE

Oh, man. (LOOKS AT WATCH) I got a meeting...

HOBEY REVERE/HOBEY

Um... we gotta um... start over.

LADY REDBUSH/LOIS (O.S.)

Wait!

Lady Redbush runs into frame. Griffin Peterson and General Stewchester stop.

LADY REDBUSH/LOIS (CONT'D)

I can't let you do this. General, I don't love you.

(MORE)

LADY REDBUSH/LOIS (CONT'D)

I love captain Peterson. He's shown me how to live life, to love, to have dirty colonial windmill sex. I'm sorry, but I'm staying here with him. If you'll leave us be and go back to England, I'll give you my dowry, royal title--

We hear a **bang.** General Stewchester falls down dead. **WIDEN TO REVEAL** Brian Horse, holding a smoking pistol, standing next to Griffin Peterson.

GRIFFIN PETERSON/PETER

I win the duel.

LADY REDBUSH/LOIS

Well, that seems a little unfair, but I suppose he was an awful little repressed homosexual monster like Ty Pennington. Oh, Griffin, I love you. Let's grow old into our 30's together.

They embrace.

LADY REDBUSH/LOIS

I want to have a baby with you.

GRIFFIN PETERSON/PETER

And I want to be there when you die giving birth to it.

They kiss.

EXT./ESTAB. THE DRUNKEN CLAM - DAY

INT. THE DRUNKEN CLAM - SAME

The guys are there as before with Miss Clevo.

MISS CLEVO

And then the general rose up, not fully dead and a battle ensued that lasted for hours. There was lasers and dinosaurs and naked women.

PETER

Aw, I want to see that part!

MISS CLEVO

No. Me tired. It's time for me late-afternoon laundry nap.

QUAGMIRE

Hey, wait a minute, Miss Clevo, you did me, Joe and Peter, but you didn't tell us what Cleveland was in a past life.

MISS CLEVO

Oh, him had more troubles than the rest of y'all.

EXT. 1930'S AIRFIELD - DAY (FLASHBACK)

We see the HINDENBURG approaching the mooring station and hear a RADIO ANNOUNCER describe the scene as the Hindenburg **bursts** into flames.

RADIO ANNOUNCER (V.O.)

It's fire and it's crashing! This is the worst of the worst catastrophes in the world! Oh, it's crashing!

From the cabin of the fiery Hindenburg, we see Cleveland slide out in his bathtub.

CLEVELAND

No, no, no, no, NO!

END OF SHOW